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THE STORY OF "BOOK WEEK"

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New York City

WHAT I shall try to do is to write from personal memory of the Children's Book Week movement which has had and is having such a deep influence on children's books and children's reading. It is a story that begins in 1919, or some time before that if we consider the beginnings of new ideas on children's books and reading, as they began to formulate themselves in libraries, schools, and in the book trade, or if we take into account the first experiments in promoting the idea as begun by Franklin Mathiews, Chief Scout Librarian, who first thought of there being a concerted movement.

Mr. Mathiews, coming to the Boy Scout organization as Chief Scout Librarian, had undertaken with his warm enthusiasm to make reading part of the Scout program and at the same time to rescue Scouting from being interpreted to the public by machine-made stories. In his stout championship of more and better reading for boys he traveled from place to place preaching his gospel and gathering fresh information as to what boys read and where they were getting their reading matter. In 1915 he had printed a list of the best books for Boy Scouts and a little later had persuaded bookstores in a number of cities to devote a special week in November to the promotion of boys' reading.

I was a bookseller in Indianapolis when his work began, and in 1918, on coming to the



Courtesy of the National Association of Book Publishers
CHILDREN'S BOOK WEEK POSTER
by N. C. Wyeth

office of the *Publishers' Weekly* full of enthusiasm for building up a new era in bookselling, I arranged with Mr. Mathiews for the publishing of a general catalog of children's books to be called the BOOKSHELF FOR BOYS AND GIRLS which would help not only the sale of boys' books but books for children of all ages. Clara Whitehill Hunt of Brooklyn, author and librarian, co-operated in making this list.

In this first year after the war every industry was full of the desire to reorganize itself and full of a new co-operative spirit which war work had developed. In the spring of 1919 the American Booksellers' Association came together at Boston for one of the most enthusiastic conventions which the Association ever held. As Secretary of the organization, I had been planning to bring together on the program representatives of every aspect of the business of book distribution so that we could experience that spirit of common purpose that seemed so essential in the next decade. We had speakers from publishers and booksellers, from librarians, authors, and critics. Mr. Mathiews was asked to talk on "The Boys Want More Books," and a stirring speech he gave, full of fact, argument and enthusiasm. He painted the picture of the boys' real needs and persuaded every dealer there to go back to his store to put more energy back of this children's department and give it a new importance. Many began to see for the first time that not only did they owe it to their communities to improve the character and variety of the books they were displaying but that the department for boys and girls deserved year-round attention from competent salesmen.

The interest that Mr. Mathiews inspired led to the passing of a resolution calling on the Association to organize a national campaign to arouse public interest in more and better books for children. As Secretary, it was my responsibility to organize this movement and to bring into co-operation other groups that would be naturally interested in such a plan. The American Library Association, at their summer convention, promptly took action and

their support gave most important backing to the first steps taken.

In July about a dozen enthusiasts came together in my office, and a series of conferences began that I remember as among the most exhilarating committee meetings that I ever attended. We were all extremely confident that we were sponsoring a cause that deserved all possible support. We had long discussions about who could help and how; we talked of slogans, news releases, magazine articles, and catalogs. Slogans were then the order of the day, and we spent much time in choosing—time well spent, I believe, as the discussion helped us to clarify our minds as to what we really were trying to do. The slogan which seemed at first to be nearest the point was "Better Books in the Home," but we changed this to "More Books in the Home," as we felt



More Books In The Home!

Courtesy of the National Association of Book Publishers
 CHILDREN'S BOOK WEEK POSTER
 by Jessie Willcox Smith

that no public movement for more books could help be a movement for the better books, while the word "better" placed at the head of a slogan might give it the wrong emphasis in the eyes of the children themselves.

It was recognized that however much the public libraries and school libraries could do to supply children with books, it was still as important as ever that children should have their own books, and the more we gathered the facts together the more we realized how comparatively few families there were where the parents took any real interest in the building up of book collections for their children. Most children received a few books for Christmas from parents or uncles or aunts, selected, perhaps, without any real knowledge of the children's tastes, and then there might be no other books for the shelves for months except those which the boys or girls purchased themselves out of their small allowances or earnings. As the result of this, many bookstores, finding little demand for children's books except at Christmas, put their entire stock away for ten months, which meant still further decrease in the number of good titles going onto the home bookshelves.

With only a little money to spend the first year, the Committee were probably wise in putting a good part of this into the poster, which became a fine symbol of the movement. We asked Jessie Willcox Smith to put into the picture a boy and a girl surrounded by books. She produced a poster of most delightful quality, in which the colorfulness of the covers of the books gave the decorative value to the design. Here were children with plenty of books. In fact, books were scattered all over the floor. This latter feature caused some disturbance in the library profession, and I remember that, in Miss Smith's home state, one librarian would not put the poster up until her scissors had cut off the books that were on the floor. The Committee felt apologetic for thus encouraging carelessness in the handling of books but the poster carried its intended meaning. It was an emphasis on books in the home and plenty of them.



Courtesy of the National Association of Book Publishers

CHILDREN'S BOOK WEEK POSTER

by Jessie Willcox Smith

It was interesting to us in the trade to see how quickly the children's librarians found in this movement something to their liking. Anne Carroll Moore of the New York Public Library accepted the invitation to serve on the Committee and worked with her usual insight into the importance of a new movement; Clara Whitehill Hunt continued her work on booklists for children which are indispensable tools in bookstores; Alice Jordan of the Boston Public Library was one of the first to give support to the idea. All over the country librarians saw in the idea a new opportunity to go before their communities under the sponsorship of this national campaign and again plead for more books for the children. The leading librarians were realizing that libraries must stand not only for the increased use of books in the library but also for more reading for children in the homes.



Courtesy of the National Association of Book Publishers
BOOK WEEK POSTER, by Jon Brubaker

It was not long before the schools became as interested as the public libraries, and so rapidly did this develop that in hundreds of communities, even thousands. Book Week became a regular part of the school year. Schools gave book plays, their assemblies came together for talks about books, there were book exhibits of the children's own favorite volumes or books from the public library or local bookseller. Many parents found their children developing a desire for a home library that had not existed before. In the manual training department, children were taught to make bookcases that went up on the home walls.

The new tendency toward "free reading" in the schools received a fresh impulse from Book Week, although it probably might as well be said that Book Week received an important impulse from the "free reading" movement. It is the experience of those who are interested in promoting new ideas or in

promoting business that it is difficult if not impossible to *start* new movements but quite possible to *accelerate* movements that exist. The sponsors of Book Week were dealing with ideas which were supported by undercurrents already started in American education, and they were simply providing the agency by which these groups could become more aware of their common cause and as sponsors of a common cause could present it effectively to the nation.

Book Week was placed in November because November and December will always be the busiest time for the sale of children's books; during these months more parents can be found to take time to interest themselves in their children's books. It was placed in November, too, because booksellers would not then be too busy to give as intelligent attention as possible to visitors, and book displays could be fresh and adequate. Booksellers haven't used the Week, itself, so much to sell books as to help sell the idea of more attention to children's books. Naturally it has been often suggested that it is a mistake to have simply one book week, that a cause so important as this must not be a week, but a year. This is quite true, but at the same time it is the psychology of promotion that, no matter how good the cause, we cannot demand concentrated public attention over a long period. Book Week is not intended to be a lone week for the distribution of children's books, but it is a week for arousing new enthusiasm and the effect of this new enthusiasm spreads throughout the year.

Many booksellers who had never looked upon themselves as anything but business men were hesitant to take the initiative in meeting librarians and teachers, but a sense of a common cause soon brought them together. The bookseller, finding himself thrown into relation with educators, began to take his problem of book selection far more seriously and instinctively to reorganize his work the better to measure up to his new opportunities. With the large shipments of new, attractive books coming to hand in the fall, dealers were able to offer co-operation to libraries and schools by putting

books on exhibit, and his buying became influenced by what they would like. In many cases those who had the talent for talking would take book exhibits out to the clubs and schools, and thus gave parents and children a new sense of the attractiveness of well-selected new books.

Soon the better stores began to see that such work demanded that there be someone in charge of the children's book department who could meet parents and children on the basis of a real knowledge of books, and bookstores reached out into the community to find intelligent women who could do this work. It was then seen that a good manager could not be retained unless books could be sold the year round, for people did not want temporary work. This gave new incentive to the long-dreamed-of idea of selling children's books the year round. By emphasizing winter as an opportunity for home reading, the interest in historical reading in the schools, outdoor reading in the spring, books as prizes, books for vacation, the stores in the larger cities steadily built up the importance of their children's department. Children's books were no longer stacked away for the next holiday season, but were kept on display and stock was renewed as the new books came to hand. The dealers began to watch the trends of library demands themselves, to sponsor booklists that measured up to the best standards, and to seek the co-operation of librarians and teachers. In smaller communities where the total potential book sales did not make such development possible, the general circulation of catalogs gave parents opportunity to order good books by mail.

In the meantime, encouraged by the growth of the enlarging market for children's books and the need of books of a wider variety, publishers began to increase their activities, and to put specialists in charge who gave their undivided attention to the seeking out of authors, to the encouragement of illustrators and to the better manufacturing of children's books. The change that has come about in this respect in ten years has been noteworthy, indeed, and further to emphasize the importance

of writing for children, the Children's Librarians' Section of the American Library Association undertook to award each year the John Newbery Medal, to be given for the most distinguished contribution to literature for



Courtesy of the National Association of Book Publishers
BOOK WEEK POSTER, by Robert C. Gellert

children. This Medal, awarded for the past nine years, has had a very real influence in increasing attention to books for children and encouraging the best writers to create in this field something worth while.

In the second year of Book Week the detail work of promoting the observance was taken over by the newly organized National Association of Book Publishers, which had already been underwriting the office expenses of the movement, and in expanding the work the Chairman of the Committee was fortunate to enlist Miss Marion Humble, who had been in library field work in Wisconsin and lately

(Continued on page 203)



COURTESY OF D. APPLETON

From the facsimile reproduction of the first American edition of
ALICE'S ADVENTURES IN WONDERLAND
by Lewis Carroll. Illustrated by John Tenniel

ILLUSTRATORS

RUTH A. BARNES

Michigan State Teachers College
Ypsilanti, Michigan

"THE greatest artists are none too good to make drawings for children's books," said Rockwell Kent back in 1918. For hundreds of years before that date men had sketched to please juvenile eyes, and for a decade since more and more artists have been delighted to do graphic representations of the pictures that played through their minds when they recalled the doings of their favorite book friends.

What child does not enjoy Leslie Brooke's pigs and the rest of his menagerie in *JOHNNY CROWE'S GARDENS*? Why aren't A. B. Frost's sketches for *UNCLE REMUS* as integral a part of the chuckle as Brer Rabbit himself? Gleeson White is quoted as saying of him, "By his cosmopolitan fun, he has probably aroused more healthy laughs over his initimable books than even Caldecott himself." When John Tenniel sat down with Lewis Carroll and discussed point by point what sketches should go into *ALICE IN WONDERLAND*, he made himself quite such an intimate part of the book as the Jabberwocky or the Rabbit or the Red Queen.

Romance, imagination, excellent draughtsmanship, quaint artistic value, historical accuracy to nation or century, and rare beauty play their parts in the work of excellent illustrators, and we have many of them from many countries. In America, our own Howard Pyle has quite found his fame in his own work and also in his school for illustrators. Mr. Pyle,

so I learn from *The Mentor*, 1928, was an accurate and intimate student of medieval architecture and costuming. Certainly no other illustrator of pirates has made his pirates quite so "tarry-pig-tailed and quidding" as the famous Captain Kidd who is planted firmly a-deck on the cover of *PYLE'S BOOK OF PIRATES*. The doings of *ROBIN HOOD AND HIS MERRY MEN* are delightfully and carefully wrought to depict the antics of Friar Tuck, Will Scarlet and Little John. Pyle is a master of detail in doing those roistering Lincoln-green rovers of Sher-

wood Forest. At his studio in Wilmington, Delaware, Mr. Pyle gathered about him other Americans whose interest lay in this or that phase of illustrations. There were the Alywards—W. J. and Ida; both of whom were in love with the sea and its changing moods. N. C. Wyeth was among those favored with Howard Pyle's attention. Many critics think the Wyeth edition of Stevenson's *TREASURE ISLAND* is quite the best one available. Ships are Wyeth's chief interest—

all sorts and sizes of ships from the Spanish galleons of Gold-Coast days down to his modern freighter, the pack horse of the seas, with its background set at Rio de Janeiro.

Jessie Willcox Smith claims Mr. Pyle as her teacher also. Her work in interpreting the American child and childhood in general has been recognized everywhere. Her *LITTLE MOTHER GOOSE* and her *HEIDI* are favorites with youthful readers. Elizabeth Shippen



From *ALICE'S ADVENTURES IN WONDERLAND*, by Lewis Carroll.
Illustrated by Willy Pogany



COURTESY OF DOUBLEDAY, DORAN

From *GAY GO UP*, by Rose Fyleman
Illustrated by Decie Merwin

Green Elliott is doing much the same work as Jessie Willcox Smith except perhaps Mrs. Elliott has a bit more detail of design and a bit less humanity in her interpretation. For five years I have collected Jessie Willcox Smith prints from the covers of *Good Housekeeping* and find by this time, my procession of historical children, literary children and just children vary from Lord Fauntleroy and Dearest to a facsimile of my own little niece in her most natural pose. Miss Smith has, without doubt, caught the spirit of American little girls at their best. Kate Greenaway did quite the same for the children of her English childhood—see her *A APPLE PIE* or *MARIGOLD GARDEN*.



COURTESY OF DOUBLEDAY, DORAN

From *POOR CECCO*, by M. W. Bianco.
Illustrated by Arthur Rackham

In mentioning American illustrators there are many others who are entitled to a word. There is Gertrude Kay, who has a knack of making two and three year olds look charming whether they are Jap babies with wee sandals and two deck all-day suckers, or whether they are Dutch boys whose trousers are evident misfits. Edna Cooke Shoemaker dared make pictures of Ichabod Crane and his famous doings in *SLEEPY HOLLOW*. The vivid colorings and quaint effects of her work add real charm to the village singing school where Ichabod's "tunes descended through his nose."

The American Indian has come in for his share of artistic attention. Frank Schoonover does a semi-idealistic Indian in *THE LAST OF THE MOHICANS*; Paul Honoré designs purely artistic Indians to fill space in his delightful woodcuts of Finger's *TALES FROM SILVER LANDS*; Remington-Schuyler's Indians are almost photographic but Frederick Remington



COURTESY OF COWARD-MCCANN

From *MILLIONS OF CATS*, by Wanda Gag
Illustrated by the author

alone did a remarkable piece of illustration for *HIAWATHA*. Historical accuracy and archeological exactness are evident in the black and white sketches that decorate the margins of the Remington edition of *HIAWATHA* (Houghton \$4.00). The pictures are a liberal education in Indian lore, probably more accurate in detail than the text made by the Harvard professor who knew his Indian vicariously.

In the field of animal illustration, three excellent American men are doing distinguished work.

Paul Bransom is their king. A visit to ARGOSY OF FABLE is worth while just to see how Mr. Bransom has interpreted the friends of Aesop and Babrins. Why shouldn't Paul Bransom know his animals? Tradition says that on his first day at school he made a grave mistake and betook himself to the eighth grade room instead of the first. There, upon the black-board, the wee artist of six sketched a whole procession of animals just escaping from Noah's Ark or some other zoo. From baby-hood up Bransom has always sketched animals. He has even set up his easel in the lion cage at Bronx Zoological Gardens. Many of the covers of *The Country Gentleman* are Mr. Bransom's work.

Charles Livingston Bull illustrates animal stories in his own interesting fashion. Mr. Bull has proved his drawings in a class with Terhune's dog stories. Terhune and Bull are a good combination for presenting animal character to American youths. And speaking of

animal pictures, one must hasten to mention Will James' SMOKY, THE COWHORSE (Scribners \$2.00) in his best bucking days! True western flavor is in this interesting Newbery book of 1926. These three, Bransom, Bull and James, I should place as the three best illus-

trators of animals in the children's books.

In the world of fairies and goblins many, many artists have played through their gardens of imaginations. Find the English artist, Arthur Rackham, at his best and you may expect an exquisite bit of color combined with an eerie collection of little creatures peering from under roots of trees, winking out from the knots on the trunks and grinning up from junk piles. I am not quite sure whether my favorite in Mr. Rackham's world is PETER PAN IN KENSINGTON GARDENS or MR. AND MRS. VINEGAR at home in Piccillili Cottage. (See ENGLISH FAIRY TALES.).



COURTESY OF E. F. DUTTON

From GHOND, THE HUNTER, by Dhan Gopal Mukerji
Illustrated by Boris Artzybasheff



COURTESY OF COWARD-MCCANN

From KAROO
THE KANGAROO
by Kurt Wiese



COURTESY OF COWARD-MCCANN

From KAROO
THE KANGAROO
by Kurt Wiese

Grown-ups often get a deal of subtle fun from Arthur Rackham's work that small children can't comprehend. Below the age of seven, most of Rackham's illustrations make artistic puzzle pictures for wee heads. Gustaf Tenngren is in many ways much like Rackham—just a bit more realistic perhaps. For dainty lines, fine detail of color and the spirit of prince-princess tales, my personal favorite is Willy Pogany. Mr. Pogany is Hungarian by birth and carries in his soul that devotion to a "misty mid-region" born of central European minds. He now works in New York City and every year produces many commercial advertisements in addition to juveniles.

I mention commercial work because I have found much pleasure in cutting from popular magazines examples of illustrators' work. When once one sets about it the surprise is in the number one finds easily. My own collection has examples of the work of ninety or more separate illustrators mounted on stiff card board so I can set them up to look at and discuss now and then. In my own "finding list" are the names of three hundred illustrators of note or distinction, from some fifteen different countries. I acknowledge gratefully the generosity of Miss

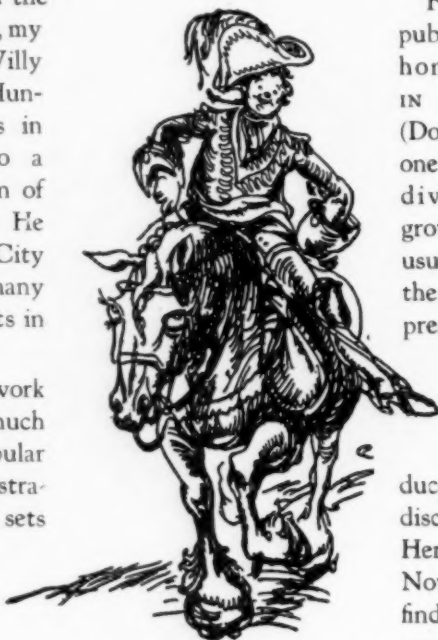
Effie Power who gave me permission to copy her illustrators' catalog in the Children's Room at Cleveland Public Library. That was the nucleus of the collection five years ago and that source gave me the first eighty entries of my list. Every year, almost every month since, it has grown until the present list has evolved.

From a volume recently published, Whitney and Mahoney's *REALMS OF GOLD IN CHILDREN'S LITERATURE*, (Doubleday, Doran, 1929. \$5.00) one may learn much about individual artists. The field is growing rapidly; so rapidly that usually my list needs revision the very day it comes from the press. There are literally hun-

dreds of able men and women creating a happy picture world for our boys and our girls. If I intro-

duced each one personally, my discussion would stretch from Here to There and last from Now until Then. You will find much joy in getting acquainted with Elizabeth McKinstry, Luxor Price, Edmund Dulac, Boutet de Monvel, Willebeek Le Mair, Einar Nerman, Maxfield Parrish,

and others, in the glow of your own sunlit window. Do make it a point to know them soon. They are all delightful persons of individual charm and rare joy.



COURTESY OF ALFRED A. KNOFF
From *THE BOLD DRAGON*
by Washington Irving
Illustrated by James Daugherty

ILLUSTRATORS

Abbey, Edwin A.; Abbot, E. D.; Adelborg, Ottilia, Aliakrinskii, Peter; Allen, Courtney; Aldin, Cecil; Allingham, Helen; Anderson, A.; Anderson, Victor; Appleton, H. C.; Armfield, Maxwell; Artzybasheff, Boris M.; Atwell, Mabel Lucy; Audubon, John James; Ault, Norman; Avison, George.

Bains, E. F. B.; Bairnsfather, Bruce; Baldrige, LeRoy; Bannerman, Mrs. Helen; Barnard, Frederick D.; Barney, Maginel Wright; Barnhart, Nancy; Batten, John D.; Beard, Dan; Bedford, Francis D.; Bennett, F.; Bell, Robert

Anning; Bennett, John; Bensell, E. B.; Berger, W.; Berry, Erick; Beskow, Elsa; Betts, Ethel Franklin; Bewick, Thomas; Bianco, Pamela; Bilibin, Ivan A.; Billingham, Percy J.; Birch, Reginald Bathurst; Blake, William; Bobbett, Walter; Bogle; Booth, Franklin; Bosschere, Jean De; Botkin, Glen; Bransom, Paul; Breck, William G.; Brehm, Worth; Brett, Harold M.; Breville, J. Onfroy De (Job); Brickdale, Eleanor F.; Bridgman, J.; Brissand, Pierre; Brock, Charles E.; Brightwell, Leonard, Robert; Brock, Henry M.; Bromhall, Winifred; Brooke, Leonard Leslie; Broughton, George H.;

Browne, Gordon Frederick; Browne, Hablot Knight (Phiz); Buckels, Alec; Buffum, Katharine G.; Bull, Charles Livingston; Burd, Clara; Burgess, Gelet.

Cady, Harrison; Caldecott, Randolph; Cameron, Katharine; Carrick, Valery; Cattermole, George; Causiani, Estelle; Chambers, C. Bosseron; Chapman, William Ernest; Clarke, Harry; Clayton, Margaret; Coburn, Frederick Simpson; Cole, Herbert; Collin, Hedwig; Content, Daniel; Conde, J. M.; Cooke, Edna (Mrs. Shoemaker); Copeland, Charles; Copping, Harold; Corbould, Walton; Cornwell, Dean; Couse, Irving; Cox, E. A.; Cox, Palmer; Cramer, Rie; Crane, Walter; Cruikshank, George; Cushing, Otho.

Darley, Felix O. C.; Daugherty, James; Day, Maurice E.; DeAngeli, Marguerite; Deming, Edwin Willard; Denslow, W.; Detmold, Edward J.; Dixon, Arthur A.; Dobias, Frank; Dodge, Katherine Sturgis; Doggett, Allen B.; Doyle, Richard; Dulac, Edmund; Dunlap, Hope; Dunn, Harvey T.

Edwards, George Wharton; Eger, Ruth; Elliott, Elizabeth Shippen; Enright, Maginel Wright; Everan, Joy Van.

Falls, Charles Buckles; Fangel, Maude T.; Fell, H. Granville; Field, Rachel Lyman; Fischer, Anton Otto; Flaxman, John; Folkard, Charles; Ford, Henry J.; Ford, Launcelot; Fraser, Claude Lovat; Frost, Arthur Burdett; Frye, Hamilton; Frye, Mary D.; Fuertis, L. A.; Furniss, Harry.

Gag, Wanda; Gaskin, Arthur J.; Gaskin, Mrs. Arthur; Gawai, Sunchi; Goble, Warwick; Graef, Robert; Gray, Ethelreda; Green, Charles; Green, Elizabeth Shippen; Green, Winifred; Greenaway, Kate; Greiffenhagen, Maurice; Grishina, N. G.; Gruelle, Johnnie; Grose, Helen Mason.

Hader, Berta; Hallock, Ruth Mary; Hammond, Chris.; Hammond, Certrude Demain; Harding, Charlotte; Hasselriis, Else; Heighway, Richard; Helle, Andre; Heming, Arthur; Herford, Oliver; Herter, Albert; Hoffman, Heinrich; Holiday, Henry; Honoré, Paul; Hood, G. P. Jacomb; Housman, Laurence; Hughes, Arthur; Hmpheys, Donald S.

Ivins, Florence Wyman.

James, Will; Jones, Wilfred.

Kay, Gertrude; Kemble, Edward W.; Kent, Rockwell; Kingsley, Charles; Kipling, John Lockwood; Kirk, M.; Kittelson, Theodore; Klepak, Kasmir.

Lathrop, Dorothy P.; Lear, Edward; Leech, John; LeMair, H. Willebek; Lenski, Lois; Leroy, Adrien; Li Chu-T'ang; Lofting, Hugh; Lundborg, Florence; Lupprian, Hildegard.

MacKinstry, Elizabeth; Mahony, J.; Martin, John; Mates, Rudolf; Matulka, Jan; Meldrum, Roy; Merwin, Decie; Michael, A. C.; Millar, H. R.; Mitrokhim, Dmitri; Monvel, Boutet de; Moon, Carl; Mussino, Attilio.

Nerman, Einar; Newell, Peter; Nadejen, Theodore; Nicholson, William; Nielsen, Kay; Nisbet, Noel L.

Oakley, Thornton; O'Neill, Rose; Orr, Monroe.

Paget, H. M.; Paget, Walter; Pape, Eric; Pape, Frank C.; Parriah, Maxfield; Pans, Herbert; Payne, Wyndham; Pears, Charles; Peck, Clara Elsche; Pennell, Joseph; Perkins, Lucy Fitch; Petersham, Maude & Miska; Pippet, Gabriel; Pitz, Henry C.; Pocock, Noel; Pogany, Willy; Potter, Beatrix; Preston, Jane S.; Price, Luxor; Price, Norman M.; Pyle, Howard; Pyle, Katharine.

Rackham, Arthur; Rae, John; Reid, Stephen; Remington, Frederic; Reuterdaahl, Henry; Rhead, Lewis John; Richardson, Frederick; Roberts, Jack; Robinson, Charles; Robinson, Mary H.; Robinson, Thomas H.; Robinson, William H.; Rockwell, Norman; Ross, Gordon; Rountree, Harry; Rudland, Florence M.

Sambourne, Linley; Sarg, Tony; Schaeffer, Mead; Schoonover, Frank E.; Schuyler, Remington; Seaman, Mary Lott; Seton, Ernest Thompson; Sevier, Michel; Scott, Laura Janet; Shaw, Byam; Shepard, Ernest H.; Smith, Elmer Boyd; Smith, Jessie Willcox; Soulon, H.; Sowerby, Millicent; Speed, Lancelot; Spooner, M. Dibdin; Stephens, Alice Barber; Stevens, Beatrice; Stilwell, Sarah S.; Stone, Marcus; Stratton, Helen; Sturlanson, Shorre; Sullivan, Edmund J.; Symington, J. A.

Taylor, W. L.; Teague, Donald; Tenggren, Gustaf; Tenniel, John; Thackeray, William Makepeace; Thomson, Hugh; Townsend, F. H.; Twelvetees.

Van Everen, Jay; Van Loon, Hendrick; Varian, George Edmund; Vawter, Will; Vedder, Simon Harmon; Vimar, Auguste.

Wain, Louis; Walker, A. G.; Walker, Dugald Stewart; Weguelin, J. R.; Wheelhouse, M. V.; Wheelwright, Rowland; Williams, Morris Meredith; Williams, Scott; Wilson, Patten; Winter, Milo; Witney, Frederick C.; Woodroffe, Paul; Woodward, Alice S.; Wright, Blanche Fisher; Wyeth, N. C.

Young, Ellsworth.

He ate and drank the precious words,
His spirit grew robust;
He knew no more than he was poor,
Nor that his frame was dust.

He danced along the dingy days,
And this bequest of wings
Was but a book. What liberty
A loosened spirit brings!

—Emily Dickinson

AUDIENCE SITUATIONS IN AN ACTIVITY PROGRAM

FRANCES JENKINS

Assistant Professor of Education, University of Cincinnati,
Cincinnati, Ohio

THE MODERN activity program challenges us in two ways: first, because it attempts to utilize children's energy in keeping with our knowledge of the laws of learning; second, because it is carried on frankly on a laboratory basis. We may expect, therefore, that in an activity program any phase of school work will be developed in a vital way, and also that we, as teachers, will be learning steadily how to improve our methods or techniques. Let us examine audience situations in an activity program from this viewpoint.

School children have always had some training in relation to audiences. Friday afternoon, with its "speaking pieces" was a standardized part of the old school program. Yet in a very real sense we may claim that the values of audience situations are a recent discovery and that we are only beginning to develop these values adequately. The outstanding weaknesses of the older type of work were the artificiality of the programs presented and the passivity of the audience. Both of these weaknesses tend to disappear in a well-conducted activity program.

The elemental factors in an audience situation are: an individual or group with something to impart, an individual or group fitted to receive this offering, and a give-and-take relationship between the two. Fitness of the receiving group removes the element of artificiality and the give-and-take relationship does away with passivity.

A roomful of busy, happy children are getting ready for a puppet show of the three bears, or for a peep-show of the people who make the Thanksgiving dinner possible, or for a zoo exhibition, or for a "talkie" about life in Holland, or for a play showing how the Easter rabbit comes. The whole gamut of audience relationships is involved in these projects.

Children talk, listen, discuss. They elaborate their plans with a selected audience in mind, they present their project to this invited audience, and they are keenly aware of the reactions of the audience.

Audience relation begins when one individual consciously influences another either through action or through language; in other words it is a leading factor in the socializing of the child. Put in another way we may say that it involves the conditions underlying true conversation.

Opportunity for conversation abounds throughout the day in an activity program. The children chatter to one another in their small groups with much of the abandon of sparrows on a telephone wire. Extended observation indicates that most of the time they are discussing the work which they have under way, that their talk is to the point, and that their conversations are interesting to unobtrusive grown-ups as well as to one another.

Following Piaget's analysis we find that they use question and answer, command and criticism, as well as adapted information. Each makes sure that he is heard and understood. Each of these relationships involves the factors of audience situations; an individual or group with something to impart, an individual or group fitted to receive this offering, and a give-and-take relationship between the two. Facility of expression is bound to develop under such admirable conditions. An unexpected sidelight is that our old enemy the "and" sentence, does not enter into these conversations.

Just as letter writing is the most commonly used form of written work, so conversation is the most used type of oral language. Yet our language teaching has ignored it sadly, possibly because of the artificial quiet imposed in the

formal school. There may be no way of developing ability in this field except under a wholesome activity program.

Reading parties and story telling parties are used in an activity program. The individual accepts here a definite responsibility for interesting a small group. Each child selects his entertainer, the teacher guiding so that the groups shall be of fairly equal size. Ability to satisfy such a group gives a child consciousness of power and indicates a real stage of growth. It is relatively simple to discuss with your neighbor whether your Dutch cap is coming out right; it is a greater difficulty to read satisfactorily to a group the Dutch children's fishing trip with their grandfather and the excitement of losing the wooden shoe with its subsequent recovery.

Early in the day children following an activity program gather to plan the day's work; toward the close of the day they assemble again to check up on what has been accomplished. These are the best definite training periods in audience relationship. The child who has something to say is urged to make his point clear to the larger group; the inattentive child is helped to concentrate on the work at hand; comments and questions, suggestions and judgments are bandied back and forth. One measure of the teacher's success is the degree to which she is developing these aspects of the audience situation, is getting the children to participate while she remains in the background.

Finally in the presentation of finished projects children learn to consider vital points of audience relationship. For whom shall the puppet show be staged? Shall it be for the class next door, shall the mothers be invited, or will it be part of a larger school program? The closer the audience group is in spirit, the more genuine will be the performance, the more meaningful the applause. Reaction on the part of a school group is planned and directed when a class returns to its room—discussion, admiration, proposal for return courtesies, these are certain to appear. Reaction on the part of the mothers' group may not concern the children beyond their joy in giving pleasure and their happiness in the success of their program. One son carried home eager accounts of the play his class was preparing, the dramatizing of *THE POPPY SEED CAKES*. His mother's reaction assured the class of success in a way delightful to them. At the close of the play, the mother brought in a grand box of delicious poppy seed cakes, a fitting climax.

Consideration of the other person and the conscious fitting of one's speech or actions to his interests, active listening with the expectation of responding to what one hears and sees, these are essentials in audience relationship. Are there opportunities for them in an activity program? Like the cornbread of the mountain housewife, "It's what I ain't got anything else but."

THE STORY OF •BOOK WEEK•

(Continued from page 195)

engaged in the war work of the American Library Association. Miss Humble had a vision of the importance of Book Week and a talent for the organization of details that amounted to genius, and to her capacity has been due a great deal of the growth of the last ten years.

In the third year of Book Week the National Education Association asked to have the idea of the movement presented at the Association Convention in Boston. This I felt to be an

invitation of great importance, as it indicated that educators saw in this movement an open-minded effort that might be made to bear fruit in any school while at the same time offering encouragement to those who write, publish or distribute books. With that recognition, the increased interest among the schools has been marked, and it might be said that school observance must, if Book Week is to continue, be the fundamental emphasis.

(Continued on page 211)

FAIRIES TODAY

EMMA HUMBLE

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THERE HAVE always been fairies: good ones, and gay ones, and mischievous ones; fairies of "once upon a time," either very good or very bad; fairies who could give lovely gifts to a wee baby princess, or an ugly edict that would put her to sleep for a long hundred years; fairies who could cause diamonds and pearls to drop from the lips of a dutiful maiden, or snakes and toads from the lips of a willful one; fairies who could change a pumpkin into a coach, a fisherman's hut into a palace, or a miller's son into a far-famed marquis.

There have been fairies everywhere—north, south, east, and west; in Russia, China, Japan, and India; in Germany, Switzerland, and France; in England, Ireland, and our own United States. They have been found in every known habitat. The olden-time fairies lived in quaint huts in the woods, in sturdy thatched cots on the mountain side, in rocky caves or in grand palaces far on the other side of the world. They were full-sized personages, quite as large as the human beings whom they met on terms of utmost intimacy, and whose affairs they viewed with the most sympathetic understanding imaginable.

It was no unusual thing for a "once-upon-a-time" fairy to drop in informally to attend a wedding or a christening, or to appear suddenly in the midst of a domestic crisis in the most opportune manner possible.

And where are they now?

That is exactly what little KATHLEEN IN IRELAND asked when Grandmother Barry told her of the fine strong giants who once lived in the Emerald Isle. And Grandmother Barry had answered sadly that when the present race of men came to Ireland all the kindly giants changed themselves into wee folk and live in the grasses and flowers and under the rocks,

and can only be seen by those who know and understand them. Kathleen's father was much disturbed by his sensible little daughter's faith and confidence in the fairies.

"It must be because you have never learned the reading," he told her. "After this you must come up here when your work in the house is done, and I'll teach you the words. If you don't believe my telling, you will from books that there are no fairies in Ireland."

But we cannot help feeling that in spite of her reading and learning small Kathleen continues to put a bowl of porridge under the hedge row to delight the fairy folk, and still looks with longing and wonder at the fairy rath. We also surmise that it is not so much Kathleen's father who is speaking as it is the author of a very charming book.¹

For every age has its own fashion, in story telling as in everything else, and at present it is not at all the thing to recognize really true fairies in the society of children's literature. Indeed, Mrs. McClintock tells us: "There can be no new fairy tales written because there is no longer a possibility of a belief in fairies and no longer among adults a possibility of looking at the world as the folk and the child look at it."

It is quite true that the old fairy tale reflects a definite stage in the development of the human race, and records the efforts of a primitive people to interpret the world about them. There is a simplicity of thought and form, a naïve, unmoral point of view that very few of the modern tales can acquire. In the present-day fairy tale there is a too definite emphasis upon formal structure and style, and a too evident conscious purpose. Most of them exhibit a didactic element, an effort to explain

¹Authors and publishers of books mentioned are given in the bibliography at the end of this article.

or inform, and are not written from the standpoint of a living, feeling, sympathetic participant.

In the past few years numerous volumes of Irish fairy tales have been published. They are stories told by old grandmothers and simple peasants—kindly, gentle people who have lived all their lives on friendly terms with the wee folk and understand their elfish ways. As you read these tales you cannot fail to be impressed by their convincing tone, by the sincerity of the beliefs expressed in them. But they are on adult level and are concerned with the thoughts, feelings, and every day affairs of mature people. They are the real folk lore of a simple and sincere people. In re-writing these stories to conform with a child's terminology and understanding, this convincing reality is lost. Comparatively few books have been revised for children's reading.

KATHLEEN IN IRELAND, one of a set of geographical readers, deals quite frankly with the Irish attitude toward fairies and their doings, although the first chapter quite emphatically denies their existence, and subsequent ones clearly are written to give information of Ireland and the life of the people there.

IN MICHAEL OF IRELAND Miss Casserly has succeeded rather better in depicting a jolly little boy who belongs to no one at all and can do quite as he pleases. He has gay adventures with the old woman who keeps the goats, with the Flanagan Pig, the Little Red Fox, and the big Giant of the mountain. There are fairies, too, and a Stolen Baby who tries, on May Eve, to get back to the lighted cottage from which he was carried. But the cottage gets no nearer, however far the Stolen Baby and Michael travel, and when they seek aid from the mountain Giant, he explains that we can never go back to the past. "If ever we were to reach the home from which the fairies stole you away, I should have to carry you, not only through the mountain side but backward through the years and that is something that neither you nor I nor the fairies can do."—a bit of philosophy quite above the heads of the

children for whom the book is intended. The dog, Teig, becomes dreadfully sick indeed, when, in a jealous rage, he eats Michael's new slippers, buckles, and all, and he apologizes in a most orthodox manner. Michael, taking advantage of a fairy talisman given to another, is greatly frightened and virtuously returns the treasure. And the Flanagan Pig pompously informs us: "I have what is better than spirit and a great deal harder to find, for I have a little plain common sense."

But it is not in the Irish tales alone that this didactic element, this effort to teach, to explain, or to inform is found. We find in Mrs. Stowell's FAIRIES I HAVE MET, a group of dainty fairy stories, vivid and colorful. But the writer can not resist tucking into each charming tale a bit of ethical teaching. Agatha, a lonely little girl who wanted to become a nightingale, had to sacrifice her dearest possession, her pearls, to obtain her desire. The Sea Fairy and the Land Fairy, quarreling over which had the most pleasant home, were taught that each one's home is the best for him that each one must strive to make his home a pleasant place. The big spider, who boasted of his diamond bedecked web, found it suddenly spoiled by the sun fairies. And in "The Making of the Opal" and "The Fairies Who Changed Places" are found explanations of how opals came to be and why we have flowerlike snowflakes and snowflake-like flowers.

MY VERY OWN FAIRY STORIES is another group of tales which cannot get away from the attitude that fairies must serve some useful purpose. The quaint little song of the cheery cricket in the first story:

"Oh, what a wonderful moonlight day,

The stars are out and it's nearly noon;

The sun is green and it's nearly noon"

leads us to hope for different things. But Elsie May, who has been chatting with the cricket, awakes, and we find it was only a dream!

The ugly caterpillar who becomes a beautiful butterfly is again brought forward to teach

us that we must not despise a thing because it is ugly; Jimmy Crow teaches the two old owls how foolish it is to quarrel and fight over trivial things; and some good little children play that "Finger Fairies" have come to clean the house for their tired mother. The old witch, who makes "Rubbery-Dubbery Smiles" and tosses them out to every one who will catch them, makes us chuckle and scramble for one ourselves, until we are told that they really are only magic ones and that every day smiles which require only the magic of a loving kiss will do quite well for us!

In *THE ONE-FOOTED FAIRY* Alice Brown tells us in a most delightful manner how the fairies get their paint brushes—by pulling hairs out of the tails of cats who are meowing because they want food or want into the house. We are almost ready to set out to help the tiny fairy merchants when she explains that only pink or red cats will do. So we hurry along with the tale to find it ending most gruesomely with wee Tippetin cutting off his foot to prop up the fairy throne because his foot was the only thing that fitted in the hollow place beneath the throne. Of course the queen put his foot back again and Tippetin danced gaily as ever. But we wish some other way could have been found to teach the value of loyalty to a sovereign.

The self-sacrificing spirit is again the theme in the story of Perizad and Perizada, in the same volume. Perizad is never contented and finally is given his wish to have two summer days in one, to the great dissatisfaction of the flowers and trees and squirrels who suffered all sorts of discomforts because of the prolonged season. Perizad is quite satisfied until he finds that since his days have been piled in twos, one on top of another, he will run out of days before the year is over and must spend some time in the land of "No Where." When the time comes, however, he finds that his devoted little sister, Perizada, has saved her days for him by going (while Perizad was enjoying his prolonged summer) into the land of "No Where," a terrible place of which she cannot speak without tears of sadness.

"The Little Brown Hen" whose story also appears in *THE ONE-FOOTED FAIRY*, is a marvel of wisdom and sagacity as well as a most loyal and efficient servant. "Let him that has weak wings content himself with a low roost," she admonishes us, and again she reflects virtuously, "It was my duty to keep pecking away. And it often happens that there are more worms in the home garden than are found on the public way."

Blanche Thompson, in *THE GOLDEN TRUMPETS*, has discovered a charming fairy family living in a pink-fluted toadstool. It is quite a normal family—a father who goes to work each day (riding on a dragon-fly or a butterfly), a mother who stays at home and cares for their home and family, and the three fairy children. Peachbloom is always very good and very careful; Cobweb is apt to disobey and quickly ruin lovely new wings and fairy clothes; and the baby brother, Coralwing, is very good when he is with Peachbloom and very bad when he is with Cobweb. But they are really very good even when they are bad. For, although Cobweb runs away and takes star dust out of the Goblins' Woods, she uses it to cure the eyes of the old blind woman; and when she disobediently goes into the dragon's cave she finds that all his apparent crossness and smokiness is due to the fact that his house has no chimney and she persuades the fairies to build one for him. The three young folks have endless good times with fairy parties and fairy foods and fairy dances and a final experience of bringing two little children to Fairyland by means of a silver penny.

Each story, however, is followed by a series of questions in order to make sure that no details have been overlooked and that the tale has been read with sufficient comprehension. The device is not so apparent in *SILVER PENNIES*, a collection of delightful poems by the same author. For here the questions and comments are placed at the beginning of the poems and are written in italics, which, happily, little people are prone to skip, and hurry on to enjoy wholeheartedly the little elf poems of

John Kendrick Bangs and Oliver Herford, and Hilda Conkling.

Perhaps after all we must turn to the poets if we wish to find the really, truly, today-fairy. For poets have a quickened inner vision of what has been seen and can give us their own joyous, rhythmic interpretation of fairy lore. Fairies, like poetry, are for enjoyment and appreciation and do not exist for ethical or instructional purposes. The poet sees them as wee, winsome creatures, slipping shyly out of a fairy ring, dancing airily on the tips of the grasses, and cuddling down to sleep in a fringed gentian. There are elves, too; not so small, not so shy, not so dainty, and witches as well.

Walter de la Mare writes:

"I saw three witches
That bowed down like barley
And straddled their brooms 'neath a louring sky,
And, mounting a storm-cloud
Aloft on its margin
Stood black in the silver as up they did fly."

He sees witches carrying away poor sparrows in wicker cages, sees them sailing, snickering, in shallops, and sees them

"Asleep in a valley,
Their heads in a row, like stones in a flood."

He knows too of sad tricks the naughty elves have played:

"From his cradle in the glamourie
They have stolen my wee brother—
Put a changeling in his place."

and often sees the fairies dance

"Round about, round about,
In a fairy ring-a."

One time they called to him to come and dance with him but ere he could get his foot to the ground they had all disappeared. However often or however bravely they called they are after all timid people and never waited for the listener to join them. Even when one came knocking "at my wee small door" he did not wait to be admitted but scurried away ere the door could be unbarred.

The elves he writes about are not nearly so bold as the ones we meet in Rachel Field's

TAXIS AND TOADSTOOLS. She tells us that "Feather-footed and swift as a mouse

An elfin gentleman came to our house."

Not only that, but he asked for a cup of tea and bread with plenty of honey; then he sat and ate, smacking his lips and twitching his ears in great delight over the feast, and then hurried away, leaving the rest of the bread golden with money! Another elf begged for four of her golden hairs to be used as fiddle strings and then played gay tunes for all the wood creatures. Another elf is an organ grinder and travels through winding paths making elfin music that makes hearts beat gaily and feet dance lightly. Her elves light fairy lanterns lest the baby birds waken in the night and cry with fear. They paint the apples red in the fall, and build toadstool towns that vanish in a night. They are gay, friendly little creatures who live in gnarly trees that have vines twisted cunningly to hide the doors from which they peer out with "still, unblinking stare."

But the daintiest, and most winsome of all the fairies are those which Rose Fyleman describes in her FAIRIES AND CHIMNEYS, FAIRY FRIENDS and THE ROSE FYLEMAN FAIRY BOOK.

"There are fairies at the bottom of our garden," she tells us, so she sees them very often. She sees them dancing in the rain, drying their wings in the sun and "dashing off behind the clouds to tidy up their hair." They sleep in beautiful, bright bunches on the clouds or swing from the points of the moon, and hang like jeweled fringes on the ledges of the churches. They leap and dance in the fountain, slide down the steeples, dance in and out of the chimneys, ride about on the waves, and in autumn float softly through the air on gay red and yellow leaflets. Once she saw one riding on a bus in Oxford Street!

"And oh! my dears, just think of it, just think what luck for me,

That she should come to Oxford Street, and I be there to see!"

The fairies in her garden gather the skin of

peaches for flannel for winter wear, make muffs of the pussy willows, brush their clothes with the fuzzy beech nuts and hang their fairy washings out among the clover. A peacock folds his tail and uses it to sweep the fairy houses and then struts about displaying the bright fairy dust that has settled in gay designs on his feathers; the rooks are the fairies' Parliament and make their laws; the robin is their page and runs errands for them; and the cock is their sentry who warns them that dawn is coming and that their revels must cease.

When she goes to Fairyland she rides on a peacock all blue and green and gold and hung with silver harness and crimson reins. They gave her fairy wings and taught her to fly and begged her to stay forever. When they come to see her she takes them all about the garden and the house, particularly the kitchen. She always has little gifts for them—a bit of silver paper or a ribbon bow. She always welcomes them kindly and accepts their invitations graciously. For she knows a little girl who, when the fairies asked her to dance, hid away; and when that little girl grew up she was very solemn and rather ugly. And she knows that although you may be homely and have freckles and a stubby nose, if you love the fairies and they love you then everything is all right.

If you want the fairies about, just keep a posy on the table, apples on the shelf, and goodies in the cupboard; make friends with the birds and flowers; have a thatched summer house for dancing on wet nights, a fire on chilly ones, and a pretty soft sound of singing.

"These will lure the fairies in
And I would have you know
So long as fairies visit you
Your luck will never go."

Yes, of course there are fairies, just as truly as there always have been. There are wee, dainty, colorful fairies, gay, dancing sprites, frolicsome elves, mischievous, laughing gnomes, and prank-playing brownies. They live all about us—under the grasses and mosses, among the flowers, in tiny-pebbly caves, in trees, in water drops, and in the gay colors of

the rainbow.' They are of all sizes—big ones, wee, tiny ones, and others about as big as you or I. You can see them all about you if you only look in the right way and in the right places. If you are fairy-minded they will come to see you, perch all about, and be your friendly, joyous, understanding companions. Recognition of them depends upon the "willing suspension of disbelief for the moment which constitutes poetic faith." Fairies are our interpretation of the life about us.

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After the death of their parents, John Sager and his younger brothers and sisters finish the cross-country journey to Oregon. Founded upon a true story.
- Quick, Herbert. *VANDERMARK'S FOLLY*
How Jacob Vandermark, a Dutch boy, helped to reclaim a waste region in Iowa which later became a town. A story of the pioneer period in the middle West

THE STORY OF •BOOK WEEK•

(Continued from page 203)

That Book Week has assumed the proportions of a national movement has been indicated by the remarkable support given to the idea in discussions in periodicals and newspapers. Each year scores of magazines carry articles on children's reading, on illustrated books, on favorite authors, etc., proving that the editors realize the interest which their readers have in the subject. Clippings which come into the headquarters at 347 Fifth Avenue run rapidly into the thousands each November. Such publicity could not be purchased. Whether Book Week has served its full purpose and should now be discontinued is not for the

original sponsors to say. It has become a public movement. If one may judge from the response received at headquarters this year, it is more a live subject than ever. Whatever may develop, it has certainly filled in the first ten years an important function, and, if the next decade does still more to bring more books and better into the hands of our children, and does it simply and effectively, it will be a natural flowering of what has been accomplished in these first ten years. Much has been done, much remains to be done by whatever method this new decade finds best suited to the present situation.

EDITORIALS

BOOMERANG

IN an article in the *Publishers' Weekly* for August 30, 1930, Mr. W. T. Couch points to the sorry condition of the book trade, and lays the blame at the door of education. People do not read many good books, and it is the teacher's fault, he says.

He is quite right. The reading taste of America is not high. Few people, even in the professions, own personal libraries. The schools have an opportunity for cultivating a higher taste and have not met it.

But the fault is not altogether the teachers'. Consider the school books that the English teacher must put into the hands of her pupils.

No one, we assume, would attempt to instill a love of books by holding up a speller, an arithmetic, or a grammar as examples of the delights of reading. What then, remains? The reader. Here, surely, should be the foundation for literary discernment and book-loving. But look at the readers—the only literary books that many little children own. Do they stimulate a desire to form a personal library? Do they have a permanent literary value? Mr. Couch's article is evidence that they do not. Too often it is obvious that these readers are the products of hasty writing and an avaricious desire to secure as many state and local adoptions as possible. The best of them, it is true, are attractively illustrated, but, as to reading matter, many are tiresome anthologies of small literary merit.

Most children get all of their book-experience from schoolbooks. Their textbooks are the only books they own. If these textbooks are of so little interest that children have no desire to keep them, what is there, in children's experience, to make them wish to own a collection of books?

Publishers who lavish care and artistic skill on books for the trade put out ill-designed, hastily written readers. Every new fad in education brings its crop of new readers, as a rule, unliterary and inartistic. This situation is not necessary. There is an abundance of excellent literature for children—even for very little children. Nor is it a question of price, for in the past year we have seen publishers put out

inexpensive trade editions of pleasing design. Yet "school edition" continued to be synonymous with dull covers, cheap paper, the overcrowded type page, and "study helps" to complete the destruction of any sprouts of enjoyment hardy enough to appear.

Happily, there are some signs of change. One publishing house has selected the best-loved of A. A. Milne's poems and put them into a reader. There, now, is a book that will not be sold at the end of the term, if the teacher realizes her opportunity. The meditations of Christopher Robin may, it is hoped, form the nucleus of many a personal library. Still another company is publishing some excellent stories as supplementary readers, among them Snedden's *DOCAS* and Ségur's *STORY OF A DONKEY*. And mention must be made of Thompson's *SILVER PENNIES*—a delightful collection of poems.

Children deserve school books as carefully written, as well designed, as well printed, and as attractively bound as those prepared for the adult trade. Let the publishers see that children get such textbooks, and the market for good books—for "solid reading matter"—will improve.

BOOK-WEEK SUGGESTIONS

On page 191 of this number of *The Review* appears an article by Mr. Frederic Melcher, editor of *The Publishers' Weekly*, on Children's Book Week, a movement which has reached an importance that deserves recognition in every English classroom in elementary schools.

Readers of *The Review*, it is safe to assume, fully recognize the importance of books, and, like all book-lovers, try to communicate their enthusiasm to others. Children's Book Week is welcomed by them as an occasion for expressing this enthusiasm. The only perplexing element is how to communicate to their pupils a sense of the value of literature.

The National Association of Book Publishers is ready with a solution of just this problem. From their office, teachers may secure, without cost, Book Week posters and pamphlets offering suggestions for the observance of Book Week. Address the National Association of Book Publishers at 347 Fifth Avenue, New York City.

AMONG THE PUBLISHERS

- Atkins, Elizabeth Howard. *THE POT OF GOLD*. Illustrated by St. Clair La Dow. Stokes, 1930. \$2.00.
- Beaman, S. Q. Hulme. *ERNEST THE POLICEMAN*. Illustrated by the author. Oxford, 1930. \$2.00.
- Berger, Helen. *MYSTERY OF WORLD'S END*. Illustrated by Carlos Sanchez M. Longmans, 1930. \$2.00.
- Blaisdell, Thomas C. *WAYS TO TEACH ENGLISH*. Doubleday, Doran, 1930. \$2.50.
- Bonner, Mary Graham. *HUNDRED TRIPS TO STORYLAND*. Illustrated by Hildegard Lupprian. Macaulay, 1930. \$2.00.
- Bonner, Mary Graham. *MAGIC UNIVERSE*. Illustrated by Luxor Price. Macaulay, 1930. \$2.50.
- Bowlin, William R. *ENGLISH MASTERY. A Laboratory System*. Merrill, 1930.
- Brendon, J. A. *GREAT NAVIGATORS AND DISCOVERERS*. Harcourt. \$2.50.
- Brock, Emma L. *TO MARKET, TO MARKET*. Illustrated by the author. Knopf, 1930. \$1.75.
- Bruere, Martha Bensley. *SPARKY-FOR-SHORT*. Coward McCann, 1930. \$2.00.
- Bunzel, Madeleine. *A PICTURE BOOK OF A BIG CITY*. Illustrated by the author. Knopf, 1930. \$1.25.
- Cades, Helen Rawson. *JOBS FOR GIRLS*. Harcourt, Brace, 1930. \$2.00.
- Cross, Tom Peete, Smith, Reed, and Stauffer, Elmer C. *GOOD READING FOR HIGH SCHOOLS. Vol. II, "Achievement."* Ginn, 1930. \$1.96.
- Darby, Ada Claire. *HICKORY-GOODY*. Illustrated by Grace Gilkison. Stokes, 1930. \$2.00.
- De Madariaga, Salvador. *SIR BOB*. Illustrated by Lynd Ward. Harcourt, Brace, 1930. \$2.50.
- Evans, Lawton B. *THE PATHFINDER. Readings from Modern Literature*. Macmillan, 1930. \$1.20.
- Gärtner, Paul. *MUGEL THE GIANT*. Translated from the German by Whittaker Chambers. Pictures by Rolf Winkler. Longmans, 1930. \$2.00.
- Gawthorpe, Grace B. *CANARY VILLAGE*. Decorations by Edna Potter. Stokes, 1930. \$1.00.
- Gold, Michael. *CHARLIE CHAPLIN'S PARADE*. Illustrated by O. Soglow. Harcourt, Brace, 1930. \$1.50.
- Hader, Berta, and Hader, Elmer. *UNDER THE PIG-NUT TREE*. Illustrated by the authors. Knopf, 1930. \$1.25.
- Hogan, Inez. *THE WHITE KITTEN AND THE BLUE PLATE*. Illustrated by the author. Macmillan, 1930. \$1.00.
- Lebermann, Norbert. *NEW GERMAN FAIRY TALES*. Translated by Frieda Bachman. Illustrated by Margaret Freeman. Knopf, 1930. \$2.00.
- Leshner, Shirley Berton. *A BARREL OF CLAMS*. Illustrated by Maitland de Gogorza. Harcourt, Brace, 1930. \$2.00.
- Malkus, Alida Sims. *THE DARK STAR OF ITZA*. Illustrated by Lowell Houser. Harcourt, Brace, 1930. \$2.50.
- Martin, Mary Steichen. *THE FIRST PICTURE BOOK*. Photographs by Edward Steichen. Harcourt, Brace, 1930. \$2.00.
- Meador, Stephen W. *RED HORSE HILL*. Illustrated by Lee Townsend. Harcourt, Brace, 1930. \$2.50.
- Meadowcroft, William H. *BOYS' LIFE OF EDISON*. With autobiographical notes by Mr. Edison. Edited by George S. Carhart. (School edition) Harper, 1911. 1929.
- Millard, Edith E. *MR. SKIDDLEY WINKS*. Illustrated by Harry B. Neilson. Stokes, \$1.50.
- Morley, F. V. *EAST SOUTH EAST*. Woodcuts by S. Glanckoff. Harcourt, Brace, 1929. \$2.50.
- Morrison, Lucile. *THE BLUE BANDITS*. Illustrated by Mable Pyne. Stokes, 1930. \$2.00.
- Morrow, Elizabeth. *THE PAINTED PIG: A Mexican Picture Book*. Pictures by René d'Harnoncourt. Knopf, 1930. \$2.00.
- O'Connor, Norreys Jephson. *THERE WAS MAGIC IN THOSE DAYS*. Illustrated by J. Gower Parks. Stokes. \$2.00.
- O'Neill, Elizabeth. *STORY HISTORY OF ENGLAND*. Illustrated by George Morrow. Nelson, 1928. \$2.50.
- Palm, Amy. *WANDA AND GRETA AT BROBY FARM*. Translated from the Swedish by Siri Andrews. Illustrated by Frank McIntosh. Longmans, 1930. \$2.00.
- Planck, Willy. *THE LAZY TEDDY BEAR*. Translated from the German by Joseph Auslander. Illustrated. Longmans, 1930. \$1.00.
- Rothmund, Toni. *THE AMBER BEAD*. Translated from the German by Winifred Katzin. Illustrated by Ernst Kutzer. Longmans, 1930. \$2.00.
- Sixtus, Albert. *THE DWARF'S RAILWAY*. Translated from the German by Joseph Auslander. Pictures by Ernst Kutzer. Longmans, 1930. \$1.50.
- Smith, Susan. *MADE IN MEXICO*. Decorated with photographs and drawings by Julio Castellanos. Knopf, 1930. \$2.00.
- Starbuck, Edwin Diller. *GUIDE TO BOOKS FOR CHARACTER. Vol. II, "Fiction."* Macmillan, 1930. \$2.50.
- Starbuck, Edwin Diller. *FAMILIAR HAUNTS. Vol. I of "The Wonder Road."* Macmillan, 1930. \$1.80.
- Starbuck, Edwin Diller, and Shuttleworth, Frank K. *ENCHANTED PATHS. Vol. II of "The Wonder Road."* Macmillan, 1930. \$1.80.
- Whitfield, Raoul. *SILVER WINGS*. Illustrated by Frank Dobias. Knopf, 1927-30. \$2.00.
- Whitney, Elinor. *TIMOTHY AND THE BLUE CART*. Illustrated by Berta and Elmer Hader. Stokes, 1930. \$1.50.
- Wiese, Kurt. *LIANG AND LO*. Illustrated by the author. Doubleday, Doran, 1930. \$1.50.



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What Subscribers Say

I can not begin to tell you how much we use and profit from The English Review. You will notice that our subscription list grows longer each year. I shall be glad when it includes the name of each teacher of elementary English in Gary.—Margaret Southwick, Director of English, Gary Public Schools, Gary, Indiana.

I hope my renewal is in time to get me the January Review. I should hate to miss even one number of the magazine. I count it among the most helpful papers I have ever read.

My teachers look forward to its coming as much as I do, for it is sure to contain something of interest to us.—Mary Selby, Board of Education of Garrett County, Selbysport, Md.

I congratulate you upon the form and content of your journal. I find it very helpful, indeed. It is certainly giving a good account of itself.—I. Jewell Simpson, Assistant State Superintendent of Education of Maryland

For years The National Council of Teachers of English has looked with favor upon The Review. But recently The Council, which heretofore has been too deeply occupied with its activities in other fields for concentrated effort in elementary English, has shown its enthusiasm for The Review by adopting it as an official organ, and setting up a definite program in co-operation with the work of The Review.

Teacher training institutions, normal schools, teachers colleges, and departments of Education have been more than appreciative, for they have not only been subscribers and readers, but contributors as well. The list is too exhaustive to give complete here. It includes: The University of Chicago—Dean William S. Gray, Dr. Franklin Bobbitt, and Dr. R. L. Lyman; Teachers College, Columbia University—Dr. Franklin T. Baker, and Miss Ida A. Jewett; The University of Iowa—Dr. Ernest Horn, and Miss Maude McBroom; The University of Ohio—Dr. E. J. Ashbaugh; The University of Wisconsin—Dr. F. L. Clapp, Dr. Willis L. Uhl, and Dr. S. A. Leonard.

Elementary school supervisors, elementary school principals, and school superintendents have from the outset seen the value of The Review and have responded in kind.

In addition to all this support among educators, authors of children's books have given generously of their talents. Charles J. Finger, author of "Tales from Silver Lands," and winner of the Newbery Medal, Hugh Lofting, another Newbery Medal winner, Dugald Walker, Maud and Miska Petersham, Elizabeth MacKinsty and other artists and authors, have written of their work and their ideas on children's literature.

The Elementary English Review

An invaluable aid to teachers and supervisors of elementary school English and to school administrators and librarians.

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C. C. CERTAIN, Editor

4070 Vicksburg Avenue

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THE NATIONAL COUNCIL of TEACHERS OF ENGLISH

Next Convention—Hotel Statler, Cleveland, Ohio

November, 27-29, 1930

A complete program of this Convention will appear in the
November number of *THE ELEMENTARY ENGLISH REVIEW*

EXHIBITS

Laura V. Edwards, Glenville High School, Cleveland, Chairman

The exhibit will be arranged to answer these questions:

First Room: "Creative Writing"

What Aims Shall Be Set Up?

What Kinds of Writing Shall be Encouraged?

What Methods of Stimulation Shall Be Used?

What Part of the Whole Composition or Literature Time Should be Given to This Sort of Work?

Second Room: "A Model Class Room"

The University of Chicago High School is preparing a model room equipped for free activities under the laboratory method.

The South Philadelphia High School for Girls will send photographs of activities in the free class room of a Daltonized school.

Heritage House will probably be sent by Miss Downing.

Commercial Exhibit

Book sellers will be permitted to show their wares in a special room marked "Commercial Exhibit" at least one hundred feet from any Council meeting room. This exhibit will be censored by the exhibit committee.

A Message

The most important teachers of English in the whole school system are the teachers in the elementary grades. Theirs must be the most expert English skill. Upon them the child depends for his basic habits of speech and writing, and for his reading interests and ability. By their teaching of reading alone, they condition the child's entire subsequent school progress.

Alert elementary teachers are therefore joining the National Council of Teachers of English in greater and greater numbers and sharing the stimulus of its meetings, its publications, and its research committees.

Committees of the Council's Elementary Section are now preparing a recreational reading list for grade school pupils which will be shortly forthcoming; a model curriculum for English teaching in the grades; and a course for the English training of elementary teachers.

As a member of the Council, you will receive free all such Council publications, including also reports of other Council committees on reading tests, adapting instruction to pupil ability, composition essentials, play production, promotion of international understanding through English work, and departmental organization and supervision. Finally you will get with your membership, our official organ, *THE ELEMENTARY ENGLISH REVIEW*.

Membership in the Council, including the *REVIEW* subscription, costs \$3.00. Thousands of leading teachers in grade schools, junior and senior high schools, universities, and teacher training institutions find it profitable to join the Council. Can you afford not to be a member?

Especially will you wish to affiliate with the Council now that it is launching a nation wide survey of the English curriculum at all levels in which it will have the help of other great educational associations and which will culminate in a recommended Course of Study in English from Primary Grade through University—a unified program for English training, based on essentials, directed toward permanent skills and tastes, and shorn of all duplication.

As elementary teachers, you hold the key to the success of such a program of English teaching. Let us work together to open English doors—and lead our pupils through!

Ruth Mary Weeks, President